

From the



Director

I AM HAPPY TO REPORT that the Institute for the Humanities is going forward full throttle into the twenty-first century, and very much dedicated to developing projects which synergize art, scholarship and science, and material and digital realities. In the twenty-first century the story of our times is being written in a script of multiple media. Last year's institute project, Talk Show Democracy, focused on the stakes of informed democratic processes in this world of book, blog, website, television program, text-messaging, and email list where information and opinion circulate with a fevered, anarchic pitch. As I write, American tea parties are being staged neither in the Victorian parlors of England nor on British boats docked in Boston ports two centuries earlier, but with lightning speed across websites, blogs, email communications, and the media. As old media gives way to new, as newspapers yellow with age, and news is circulated through blogs and late night comedy "reports," the humanities face questions about standards of reporting, the nature of fact, medium v. message, about negotiating a world caught between multiple points of view, a world in which the Babel of languages are reshaped as the one-word sentences of the text message.

This year we returned to the heritage of the humanities, to the question of the past: the museum, the archive, the recording of the colonial encounter, and the canonization of the author by the humanist. But our return took a twenty-first century form: we commissioned new installations which dovetailed with seminar, publication, and website in a multi-media project. This while hosting amazing Michigan faculty and graduate fellows working on biography, fiction, installation, the poetry of the Troubadours, politics of piracy, Russian law, literature, and a host of other topics.

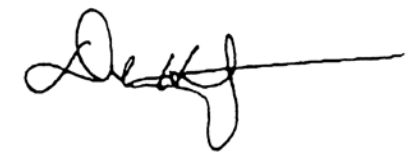
Our return to the heritages of the humanities was occasioned by two Michigan contexts. First, 2009-10 was a theme year at U-M focused on museums in the academy and we wanted to play a role in that. Second, heritage has been earmarked as a central component of President Mary Sue Coleman's Africa Initiative and we wanted to be there as well. To mark the theme year as an occasion for innovation, we partnered with the magnificently expanded U-M Museum of Art and the Cranbrook Institute of Science to mount a three-pronged exhibition by photographer Richard Barnes, with the three bodies of his work speaking to each other across venues. We commissioned Barnes to develop an installation in our museum-quality gallery, one that would derive from materials located in the U-M non-exhibiting museums in a way that would visually produce reflection upon those objects in relation to university goals of knowledge production, archiving, display, collection, science, and scholarship. Barnes chose the Museum of Paleontology and developed a whale of a good show (read through this report for more on that).¹⁰ The themes he explored through installation were likewise taken up in lecture, workshop, and brown bag, including our spring seminar.

December brought South African artist and writer Pippa Skotnes to the institute with her "Book of Iterations," a didactic, incantatory rumination on lost languages of the indigenous San peoples of Southern Africa, on their assimilation to natural history (and the natural history museum), their decimation, and last traces in the colonial archive. And this in the form of a vast exhibition composed of reassembled bones of horses upon which she writes as if upon vellum. Around her study of the colonial archive (where the last vestiges of San languages are found), and her reflection on the naturalization of the indigenous person, we hosted scholars from America, France, and South Africa speaking to the colonial archive and

museum of things and representations, including National Research Foundation Professor Carolyn Hamilton, Department of Anthropology, University of Cape Town, a research colleague of Skotnes. This project was mounted courtesy of the Andrew W. Mellon Foundation.

It continued during the winter with the topic of heritage moving from Brazil and North America to Senegal in institute-sponsored seminars with institute fellows. Meanwhile I played snowbird, flying south to the University of Cape Town for a four-month sabbatical. The institute was shepherded during those months by Sidonie Smith, formerly chair of English and before that women's studies, and currently president of the Modern Language Association. Professor Smith's projects with the Modern Language Association and U-M in digital communication and related innovation (of a digital sort) in the PhD are projects she is importing to the institute in the next two years, making her acting directorship an occasion for something ongoing. South of the border, I holed up in the Department of Anthropology, University of Cape Town, as part of Carolyn Hamilton's seminar in "Archives and Public Culture," completing a book on heritage and working also with Skotnes, making the institute-University of Cape Town connection more robust. I was pleased to find that the University of Cape Town's new Gordon Institute for the Creative and Performing Arts has been influenced in its set-up by our own Institute for the Humanities, especially with respect to the integration of exhibition and performance with public lecture and university seminar.

I invite you to read this report, thinking that perhaps one day soon its paper trail might just vanish into online space, wondering what the gains, and also losses, of that might be. Your input about how we are doing is much appreciated, whether you choose to write us about this worthy question of the future of the paper trail (books, newspapers, annual reports) or any other humanities matter. We can be reached (for the moment) both on and off line.



The Year i



RICHARD BARNES "PASTPERFECT/FUTURETENSE"



SCOTT HOCKING

n Review

THIS YEAR BEGAN LAST YEAR. The year began with photographer Richard Barnes' first visit to survey the university's non-exhibiting museums in December 2008, when he toured the U-M Museum of Anthropology with an eye to catching the "telling" visual artifact that could be photographed and/or reassembled into a commissioned installation at the institute. It took Barnes, Paula and Edwin Sidman Fellow in the Arts, four visits with tours of U-M's herbarium and its anthropology and zoology museums to fix on his subject: the Museum of Paleontology, also housed in the back corridors of the U-M Exhibit Museum with its long glass vitrines stuffed with snakes, spiders, owl, and wolverines, its replicas of woolly mammoths closeted into old wooden halls, and its planetarium filled with six-year-old children celebrating birthday parties. Professor Philip Gingrich, director of the Museum of Paleontology, has unearthed an evolutionary predecessor of the whale from the sands of Egypt, proving it amphibious (with short, stocky legs). We refer you to the video on our website of Gingrich accompanying a plaster cast of this ancient species on its walkabout from one museum to another, this time an exhibiting one, ours where it would live briefly a second life as the

hanging centerpiece of the institute's commissioned Barnes show "PastPerfect/FutureTense." You may also find Barnes and Amanda Krugliak, institute curator, in those video clips. 📺

Barnes contextualized the institute installation in a Penny Stamps lecture hosted by the School of Art and Design, and again in U-M's Museums-in-the-Academy-themed lecture series: Meaningful Objects. His installation served as the organizing focus of a three-pronged show. The U-M Museum of Art opened its newly minted gallery spaces to his "Animal Logics" photographic series and Cranbrook Institute of Science hosted a major retrospective of his work. Both didactic and hilarious, his work highlights the artifice of the animal installation, the idealized, naturalized diorama of animal in pre-fabricated environment, the strangeness of a culture which absorbs itself in such theatrical matters, the staging of these in relationship to museological functions of categorization, speciation, morphology, evolution, and the history of science. In his work the museum becomes a central element in the academic: part of the history of knowledge production.

Our second project, Heritage Remade, followed upon U-M President Mary Sue Coleman's visit to Ghana and South Africa which took place in February–March 2008. Institute Director Daniel Herwitz was part of that delegation. The University of Michigan presidential visit to Ghana and South Africa highlighted heritage as one of its foci. President Coleman has offered three years of funding for heritage which will be used for faculty and graduate exchanges between partner universities in Ghana and South Africa and also for three years of conference. Daniel Herwitz is one of four U-M faculty spear-heading the presidential initiative in heritage, and is therefore in a position to make sure the dovetailing between the presidential and institute projects has been properly articulated.

Funded by the Andrew W. Mellon Foundation, Heritage Remade's integration of gallery and scholarship was in fact at the core of its theme. For it was the museum in consort with the archive that only together, and as a working dyad, played a central role in the representation of colonial peoples and colonial cultures. Colonial knowledge was generated by the museum in relationship to the archive. Indeed recent scholarship has shown that the museum cannot be studied apart from the archive if one wants to understand the creation of colonial knowledge, preservation, memory, and of course, power. The institute invited as its two short-

term Andrew W. Mellon Fellows Carolyn Hamilton (National Research Foundation Professor, Department of Anthropology, University of Cape Town) and Pippa Skotnes (professor, Michaelis School of Art, University of Cape Town), who together have produced studies of the museum in relationship to the archive as a double guide to how colonial representation worked. Together, of course, they marked, indeed created, colonial heritages, hence the project title.

The pair of scholars/writers spoke to these themes, but in one case visually, not simply verbally. With added financial support from the U-M Office of the Provost and African Studies Center, we brought an exhibition by Skotnes to reveal these matters through a “book of iteration” or “bone book.” In this art exhibition, Skotnes’ “manuscripts” are made of the polished skeletons of horses, whose long vertebrae are the books’ spines and whose ribs, head, and limbs are its pages. Skotnes polishes bone to the point where it resembles velum, then covers these bones in a tiny script. This script is partly the lost languages of San peoples (whose only trace remains in the colonial archives of William Bleek and Lucy Lloyd in Cape Town). It also transmits texts of Shakespeare, British colonialism, world war, et al., making the bones of her horses the carriers of Babel. It is as if she is reciting the famous phrase of Joseph Conrad, that “All Europe contributed to the making of



PIPPA SKOTNES' "BOOK OF ITERATIONS"

Kurtz” meaning every language. We have the San idealized, naturalized in the colonial diorama, spear in hand, lion in the distance, sun setting orange in the encapsulated west, and to his falling away from the world into mere bone. We have the San despised and decimated. Above all we have a tide of languages which have virtually buried this person, this group, in its representative force. Skotnes’ exhibition speaks to that, while also incanting a strange song of mourning. It is about the placement of these peoples in the archive, and also the diorama.

And so two heritages: that of the placing of the animal in the museum and of the indigenous person in the same.

Skotnes’ work became part of a larger institute conversation about heritage, science, and colonialism, archives, and museums: “Museum, Archive, and the Safe House of Language.” The symposium included (in addition to our Carolyn Hamilton) Jean Hebrard, professeur associé, Ecole des Hautes Etudes en Sciences Sociales, Paris, France, and Norman Freehling Visiting Professor, Institute for the Humanities, 2009-10; Dr. Hlonipha Mokoena, assistant professor, Department of Anthropology, Columbia University; David Bunn, professor, University of Chicago and independent scholar and activist, South Africa; and Ian Baucom, professor of English and director of the John Hope Franklin Humanities Institute, Duke University.

In the winter of 2010 our heritage project continued with a photographic exhibition by renowned South African photographer Santu Mofokeng, whose earlier work documented apartheid South Africa. This part of the project was about harsh political realities of the recent past now in the process of being rethought under the rubric of “heritage,” however comfortably or uncomfortably.

We also partnered with U-M’s Law in Slavery and Freedom Project to bring Ibrahima Thioub, professor, Département d’Histoire Faculté des Lettres et Sciences Humaines, Université Cheikh Anta Diop, Dakar-Fann, Sénégal and a major scholar of Islamic heritage and its complex engagement with slavery in west Africa, for three weeks (with cost-sharing from that project). Around his visit we shepherded a day’s seminar.

From January–April 2010 institute director Daniel Herwitz was on sabbatical at the University of Cape Town, courtesy of the Andrew W. Mellon Foundation South Africa, which made him visiting research fellow in Carolyn Hamilton’s



SANTU MOFOKENG "CHASING SHADOWS"

“Archives and Public Culture” seminar there. Herwitz workshopped a book to completion: *Live Action Heritage*, thus adding publication to the project and also securing deeper ongoing relationships between Michigan and University of Cape Town courtesy of the Andrew W. Mellon Foundation on both continents.

Heritage was also a central theme of this year’s brown bag lectures—which were as many and varied as the humanities—and our spring seminar on museums, the university, and public outreach. 🏠

We ended this year of visual-speak through commissioned installation with something closer to home, a work by Detroit artist Scott Hocking who has created many installations out of the abandoned structures of that partially ruined city. Hocking brought the ruins of Detroit to the unlikely comfort zone of an autonomous, well-bred, university gallery, thus confirming its distance from site, but also its capacity for edginess.

The institute has project themes during any given year but also continues to lay various tracks across the humanities. One of these has been our Emerging Scholars Prize 🏠 and the lectures given by its talented recipients. The prize is the institute’s way of dignifying the new generation of young scholars who represent

the future of the humanities. Funded by Board of Visitors member (and former board chair) Cody Engle, the prize was given this past year to Professor Nathan Connolly for his amazing work on the American city and his forthcoming book *A World More Concrete: Real Estate and the Remaking of Jim Crow South Florida*. Connolly is assistant professor of history at Johns Hopkins University. The institute also offered an honorable mention to two candidates: Ronit Ricci, lecturer in the College of Asia and the Pacific at the Australian National University in Canberra for her book *Islam Translated: Literature, Conversion, and the Arabic Cosmopolis of South and Southeast Asia*; and Tara Zahra, University of Chicago, for her books *Kidnapped Souls: National Indifference and the Battle for Children in the Bohemian Lands, 1900–1948* and *Lost Children: Displaced Families and the Reconstruction of Europe, 1918–51*. (See p. 26 for more details.)

The institute’s Marc and Constance Jacobsen Lecture 🏠 was given by Professor Joan Wallach Scott from the Institute for Advanced Study, Princeton. Professor Scott spoke to “Sexualism: On Gender Equality and Secularization,” focusing on France’s controversial banning of the Islamic veil in French schools, as a lens into paradoxes around its concepts of citizenship, republicanism, and immigrant diversity.

SCOTT HOCKING OPENING RECEPTION



Visiting S



SANTU MOFOKENG

RICHARD BARNES
JOAN WALLACH SCOTT

PIPPA SKOTNES

JEAN HEBRARD
SCOTT HOCKING

cholars

RICHARD BARNES

photographer, New York

Paula and Edwin Sidman Fellow in the Arts

In his unique installation “PastPerfect/FutureTense,” Barnes considered the nature of things from collection and display to extinction. A prehistoric skeletal whale juxtaposed a mound of rubber molds and resin casts, examining questions of replication and authenticity, what we save and what we lose. Both lyrical and visceral, Barnes’ work engages us in a provocative conversation about museological practice from behind the scenes, capturing the inextricable relationship between human gesture and the inevitability of extinction.

This exhibition coincided with the LSA theme semester Meaningful Objects: Museums and the Academy. The institute’s exhibit was part of a three-venue project highlighting different aspects of Barnes’ work in partnership with the U-M Museum of Art and the Cranbrook Institute of Science in Bloomfield Hills, Michigan. 🍷

CAROLYN HAMILTON

National Research Foundation Professor, Department of Anthropology, University of Cape Town, South Africa

Andrew W. Mellon Fellow

Carolyn Hamilton spent three weeks in residence in connection with our winter term exploration of museums and archives. For our conference, “Archive and the Safe House of Language,” 🍷 she discussed “Entangled Inheritances Part One: The Public Life of the Colonial Archive.” Hamilton is internationally recognized for her work interrogating the concept of the archive and elucidating its political effects. An historical anthropologist, she has worked on the

pre-colonial history of southeast Africa, on the making of the archive of that period of history, and on the post-colonial theorization of archive.

JEAN HEBRARD

professeur associé at the Ecole des Hautes Etudes en Sciences Sociales, Paris

Norman Freehling Visiting Professor

Jean Hebrard’s project Law in Slavery and Freedom is an ongoing book, co-authored with U-M’s Rebecca J. Scott, focused on the Atlantic circulation of six generations of the same family whose most ancient ancestor known was a slave in Saint-Domingue before and during the Haitian Revolution. Each generation had to fight against the racial stigma that its origin embedded, from the slave societies in which they lived (Saint-Domingue, Cuba, New Orleans, Mobile) to the post-slave and post-colonial societies in which they emigrated (Mexico, France, Belgium). Until the twentieth century they had to secure their social, economic, and political positions and reconstruct their dignity in many different ways, never sure of being free of racial discrimination.

During his residency, in relation with the Law in Freedom and Slavery project, Professor Hebrard, along with Professor Scott, organized a symposium at the University of the State of São Paulo in Campinas, Brazil. It gathered the main specialists of the history of slavery in Brazil, four scholars from the U.S., and three scholars from France. Professor Hebrard also presented a paper at the “Archive, Museum, and the Safe House of Language” conference hosted by the Institute for the Humanities in December, “An Enslaved Baby Named Souffrance [pain]:

History of Slavery and Paucity of Documents.” 🗨️ He found debates with South African scholars invited to this meeting particularly helpful. Hebrard also worked closely with Ibrahima Thioub, professor of history at the University Cheikh Anta Diop in Dakar, Senegal, who gave a brown bag lecture at the institute. Hebrard also participated in the weekly fellows seminars and attended many of the institute’s events.

SCOTT HOCKING

artist, Detroit, MI

Scott Hocking explores the abandoned buildings and sites of Detroit like a new-fangled scientist. He gathers raw data in his excavations, and records his findings using a wholly unique and modern process and method that he intuitively formulates as he goes along. In his ongoing study of a city so rooted in a dense past, and the emotional attachments that accompany it, Hocking is uncompromising and unflinching, and refuses to buy into the hype. These visual essays chronicling urban markings of modern day ruin are not the stuff of tragedy or fodder for magazine centerfolds, but proof of a renaissance in real time. Hocking’s work is fully alive, and honors the world going past and us moving forward along with it, exhilarated by industrial parks returning to fallow land and strawberry bushes growing in the cracked concrete.

Hocking’s installation in our gallery was composed of findings he excavated from an abandoned school supply warehouse in Detroit, and drew visitors from across campus and across town, all interested in Hocking’s menagerie and his skill at finding beauty in decay. During his visit

he also met with numerous undergraduate classes and presented a brown bag lecture, which provoked many questions about the role of the artist as well as the history of Detroit. 🗨️

SANTU MOFOKENG

photographer, Cape Town, South Africa

Santu Mofokeng, one of South Africa’s most prominent photographers, began his work as a documentarian of the anti-Apartheid struggle. He eventually decided to leave the field of overly political photojournalism and focus on the simple gestures of everyday life in South African townships. His work explores landscape as an archive of memory, loss, and spirituality, and forces us to examine any preconceived notion we have regarding exact locations of faith, identity, or community. In his extraordinary series “Chasing Shadows,” displaced peoples reclaim their spirituality and sustenance even in transition, and Mofokeng’s provocative images serve as records of their power and resilience.

“Chasing Shadows” ran for three weeks in our gallery in February. During his stay, Mofokeng also met with students from an African studies class and participated in a brown bag 🗨️ conversation with Adam Ashforth, visiting professor of Afroamerican and African Studies. Ashforth and Mofokeng met some twenty years ago when Ashforth began living in Soweto. Since then, they’ve had an ongoing conversation about pictures and about life. During the brown bag, they discussed Mofokeng’s evolving work as well as the changing framework in which he has worked in South Africa and elsewhere. Mofokeng also spent time with Detroit photographer Scott Hocking during his visit.

PIPPA SKOTNES

professor of fine art and director of the Center for Curating the Archive at the Michaelis School of Fine Art, University of Cape Town, South Africa
Andrew W. Mellon Fellow

Pippa Skotnes’ provocative exhibition was comprised of two “bone books” made of horse skeletons and covered in hand-written texts, burnished in gold leaf, and shod in silver shoes. Three bridled horse skulls inscribed and leafed become cabinets for ephemeral objects and imagery clasped in the hands of priest figures dominating war landscapes. Inscribed text references medieval and early modern Christianity from the First and Second World War, and archival texts, produced in the 1870s in the now-extinct Bushman language “|xam.” Through themes of sacrifice and redemption, she explored relic and archive in the context of writing and language, and considered the interchange between text and textuality, the visible and the invisible world. The exhibition mapped out the imaginary boundaries and landmarks of the miraculous history of the book, what it might look like, and where it might lead us in an ongoing journey. For our conference, “Archive and the Safe House of Language,” she discussed “Carnal-House of Words: Curating a Bushman Archive.” 🗨️

JOAN WALLACH SCOTT

Harold F. Linder Professor in the School of Social Science, Institute for Advanced Study, Princeton
Marc and Constance Jacobson Lecture
“Sexualism: On Gender Equality and Secularization”
Discussant: Scott Spector, professor of history and German at the University of Michigan

Joan Scott’s work challenges the foundations of conventional historical practice, including the nature of historical evidence

and historical experience. Drawing on a range of philosophical thought, as well as on a rethinking of her own training as a labor historian, she has contributed to the formulation of a field of critical history. In her latest work she has been concerned with the ways in which difference poses problems for democratic practice. She has taken up this question in her most recent books: *Only Paradoxes to Offer: French Feminists and the Rights of Man*, *Parité: Sexual Equality and the Crisis of French Universalism*, and *The Politics of the Veil*. She is currently extending her work on the veil to examine the relationship between secularism and gender equality. She is also preparing a collection of her essays that deals with the uses of psychoanalysis, particularly fantasy, for historical interpretation. The book will be called *The Fantasy of Feminist History*.

Her lecture at the institute explored issues of secularism. It put into question the common assumption that “secularism encourages the free expression of sexuality and that it thereby ends the oppression of women because it removes transcendence as the foundation for social norms and treats people as autonomous agents capable of crafting their own destiny.” 🗨️

Fell



CLAIRE ZIMMERMAN
CHRISTOPHER COLTRIN
YANINA ARNOLD



OWS



KEITH MITNICK
MAGDALENA ZABOROWSKA
RYAN SZPIECH



CHRISTOPHER DAVIS
ANGELA DILLARD
Y. DAVID CHUNG
ARI FRIEDLANDER



DANIEL HERSHENSON
GUILLERMO SALAS
PETER HO DAVIES
VALERIE KIVELSON

Faculty Fellows

Y. DAVID CHUNG

associate professor, art and design
director, Center for Korean Studies
Helmuth F. Stern Professor

“Pyongyang—A Drawing and Video Installation”

North Korea exists for most people as an imaginary place, created from television clips and newspaper articles. Portrayed as a nation of uncompromising dictatorship, a land of famine, and a people ruled by an ideology whose hatred for the United States is matched in fervor only by the adoration of their deified leaders, North Korea is a country that remains a monstrous enigma to the world. Working from video and photographs from a recent trip to North Korea, the birthplace of his parents, David Chung created a drawing and video installation which seeks to capture this place which lives in our minds and in our dreams.

The fellowship year began, for me, in dramatic fashion as the North Korean border police captured two American journalists. The ensuing political stalemate temporarily stopped all U.S. citizens from entering North Korea and scuttled my travel plans to Pyongyang to conduct additional filming for the video portion of my installation proposal. I turned to focus on the drawing portion of the installation, which was ultimately a welcome change from the all-digital work of animation and video editing. I completed the final drawings and layouts of the scale model for the installation.

In the drawings, I worked to capture the feeling of being deposited in the middle of Pyongyang, North Korea’s capital.

A surprisingly large city of three million inhabitants, it features block upon block of identical mid-rise residential buildings set amid tree-lined streets and small parks. Here and there, the continuity of this typical cityscape is interrupted by the presence of odd, half-finished buildings of a futuristic appearance. The broad avenues are virtually empty of vehicular traffic, but filled in the early morning and at dusk with pedestrians and bicyclists. One notices the complete absence of any commercial advertising. Pyongyang is among the few places left in the world that does not bombard its populace with corporate logos, seductive pictures, and slogans. In their place, long banners with government messages urgently remind citizens of their duties to show patriotism and sacrifice for the good of all. Large statues, murals, and chilling monuments embrace North Korea’s state *Juche* ideology of self-reliance and nationalism. My drawings seek not to illustrate, but to express aspects of this unique urban, socio-political environment.

I deeply appreciated the feedback from my colleagues at the Institute for the Humanities, particularly since I am a visual artist and filmmaker. It has been an enriching experience to participate in the weekly seminars, generously and expertly led by Danny Herwitz in the first term and then followed by Sid Smith. Being a fellow at the institute brought to mind an anecdote of Thomas Jefferson’s, in which he recalls hand picking his lunch guests—all experts in their fields—to share and discuss each other’s work. The fellowship has been one of the most rewarding and memorable years I have had at Michigan.

PETER HO DAVIES

professor, English

John Rich Professor

“The Great Race: A Novel”

The Great Race is a novel about the building of the transcontinental railroad, focusing on the experiences of the Chinese laborers of the Central Pacific. Of Celtic and Chinese descent, Davies was first drawn to the material by the competition between the Chinese and the largely Irish laborers of the Union Pacific to see who could lay track faster across the country. The book considers themes of identity and representation and explores the early years of the Chinese-American community.

I’m enormously grateful to the institute, its leaders, its generous donors, and its wonderful staff.

This gift of time was the one I expected from past sabbatical experiences. What came as such a pleasant and stimulating surprise was the thrill of engaging with the diverse and excellent work of my colleagues from other disciplines. Each week’s reading was rewarding, not just for the intellectual depth and range it offered, but also for the shared sense of discovery that each of these works-in-progress offered. It was heartening and indeed inspiring to see this work—some of it raw, to be sure, but all of it passionate and vital. In total, I feel—and this shocks and slightly shames me after almost ten years at Michigan—that I’ve never been more connected to the work of colleagues in other departments and I hope and trust that the relationships forged this year will continue to enrich me into the future.

The above said, it did take me a while, longer than I might have wished, to feel

comfortable addressing the work of others in fields I’m not expert in. I hesitated at first to critique material of which I had at best a lay understanding, and so while always engaged with the readings I found myself sometimes reticent to offer views that might be naive or unhelpful. I’m not sure there’s much remedy for this. By the end I think as a group we understood how to hear each other’s feedback, and I also very much appreciated the diversity of opinions. Still, the “theme” discussions that our group instituted were especially helpful in generating common ground and in establishing a framework in which to address these multiple perspectives. I enjoyed those sessions most of all for their sense of teamwork and shared discovery.

ANGELA DILLARD

associate professor, Afroamerican and African studies; Residential College

John Rich Professor

“James H. Meredith and the Boundaries of the American Historical Imagination”

This political biography of James Meredith, the civil rights icon turned conservative Republican, attempts to situate our understanding of Meredith’s “conservative turn” within broad shifts in American political culture and American historical memory from the 1960s to the present.

I spent a very restorative and productive year as a fellow at the institute. I composed and presented the first section of the manuscript of my primary project in the Fellows Seminar and managed to put much of the work’s conceptual framework in place. I was also able to continue to do research at various out-of-state locations and via

several electronic sources and databases. My major secondary project was an article, “Black Power/Black Faith: Rethinking the ‘De-Christianization’ of the Black Power Movement.” The valuable feedback from my colleagues at the institute was helpful in revising my draft and in producing a version that I subsequently presented at a seminar at Princeton. As the public scholarship component of my year, I sought resources from the institute to organize a conference in celebration of the fiftieth anniversary of Motown records. The Center for Afroamerican and African Studies; the U-M American Music Institute; the School of Music, Theater and Dance; and University Unions’ Arts & Programs teamed up to celebrate The Sounds of History: Motown at 50, by bringing the history and continuing legacy of Motown to the University of Michigan. As part of our year-long series of courses, speakers, and events we were proud to present “Growing Up Motown: Stevie Wonder, Michael Jackson and the Making of Motown.” This two-day symposium gathered together faculty, musicians, specialists in the history of Motown, former producers and fans of the incredible Motown sound for an in-depth exploration of how artists such as Wonder and Jackson grew up within the record company and how the company itself emerged, in Detroit, to become one of the most distinctive cultural industries of the twentieth century.

On behalf of my co-organizers, I would like to thank the institute once again for providing financial assistance for the symposium.

VALERIE KIVELSON

professor, history

Steelcase Research Professor

“Desperate Magic: Witchcraft and the Lineaments of Power in Early Modern Russia”

A study of witchcraft trials and belief in Russia in the seventeenth and eighteenth centuries, “Desperate Magic” demonstrates that witchcraft anxieties expressed particularly Russian concerns about serfdom and social hierarchy. This study upends traditional top-down models by revealing how power was contested, manipulated, and reproduced by people scrambling to survive in a fiercely inequitable world.

My year at the institute has been magical, appropriately enough, given that my topic is Russian witchcraft. The months spent in my spare, uncluttered institute office, far from the chaos and commitments of my real-world existence, have given me far more than time to write. The fellowship has revived my delight in the life of the mind and reminded me of the pleasures of reading and learning, discussing and listening. Sadly, much of our time in academia is spent scurrying exhaustedly from one obligation to the next, rather than savoring a lecture, book, or bracing conversation. The time afforded by the fellowship, as well as the dazzling company of the fellows, has reanimated for me that joy in thinking and learning, and for that I am deeply grateful.

In my application to the institute I claimed that I could complete a book manuscript in the period of the fellowship, but I knew in my heart of hearts that the aspiration was overly ambitious. As it turned out, inspired by the brilliance, insights, and

companionship of my fellow fellows, I have written a full draft, from start to finish, and am embarking on revisions. Discussions in our weekly seminar (and outside of it) and the serious, on-going engagement of all the fellows in each other's work across disciplinary lines have proven enriching for me. Both Danny and Sid have given generously of their time and enthusiasm. In their very different styles, each has a gift of seeing through the foggy uncertainties of work in progress and reminding us of the central questions that animated our interest in the first place. The combination of intellectual rigor, sociability, fun, and just the right admixture of guilt to keep us hard at work, has made the institute year a truly precious gift.

KEITH MITNICK

associate professor, architecture
Hunting Family Faculty Fellow

"The Architecture of Unseen Things"

This project uses different forms of written and visual narratives to examine the role of architecture in defining accepted notions of the "normal" and the "everyday." By overlaying a series of conflicting accounts and representations of a single contested locale, it considers ways in which seemingly blank and banal buildings infer a false sense of neutrality upon the institutions they accommodate.

This has been a fantastic year. The fellowship provided an entire year to work on a book and a unique opportunity to share ideas with, and learn from, the other fellows on a weekly basis. While uninterrupted time to work on a project was already almost too good to be true, the structure and quality of

the weekly exchanges in the seminar was incredibly rewarding and beneficial to me. I would not change a thing about how the institute is structured or administered. The environment is relaxed and friendly, the offices are great, and everybody has a sincere interest in what one another is doing. Danny, the staff, and all of the fellows are each remarkable in their own way: inspiring, intimidating, funny, and generous. For an architecture professor like me, this trip to the other side of the campus (from North Campus) has truly changed my perspective on what the university is about and how I can participate in it. It has opened doors and turned on lights in ways that I couldn't have predicted.

In my own work, I looked at fiction writing as an alternative way of thinking and writing about architecture. And while most colleagues in my home department have warned me against going too far away from conventional approaches, people at the institute always pushed me to take risks, pollute the purity of overly rehearsed genres, and to make my ideas relevant to a broader audience than just architects. Without their encouragement and able feedback, the project would have been far less interesting and innovative. Experimental work was the norm at the institute and, because I saw everybody around me working fervently and with undying passion on their own projects in interesting and creative ways every day, I was inspired to pursue directions and goals for my work that wouldn't have been possible in other circumstances. For this I am particularly grateful. The year was a chance in a lifetime.

RYAN SZPIECH

assistant professor, Romance languages, Judaic studies
Hunting Family Faculty Fellow

"Authorizing Apostasy: Conversion and Narrative in Medieval Polemic"

This is a study of narratives of religious conversion that appeared between the twelfth to the fourteenth centuries among Christians, Muslims, and Jews of the Western Mediterranean. It considers the autobiographical form of these mini-narratives as part of a reaction to the increasing role of logic and reason in religious apologetics after the twelfth century. By comparing surviving texts from different religious groups, it analyzes the connection between contrasting notions of religious conversion and identity and a common forum of inter-religious polemical writing.

This year has allowed me to draft a large portion of my current book manuscript. During the fall months, I was able to draft a key chapter on fourteenth-century writer Abner of Burgos, who wrote an attack on his former religion after converting to Christianity around 1320. The feedback from the seminar group about this was very helpful in formulating the theoretical frame of my entire project. As the year went on, a natural rhythm emerged within our seminar group. We found we were all very interested in questions of the connection between images and text, personal testimony and public writing, archives of information and the histories we can write with them. These shared interests led us to organize "theme meetings" in which we discussed ideas rather than individual texts. I found these meetings to be a fantastic counterpoint to the focused discussions of our individual projects. They

were a rich source of inspiration and helped me think and rethink my own work from multiple perspectives.

One of the most interesting aspects of this year has been the opportunity to have two different directors. The chance to work with both Sid and Danny was a rare gift, one that gave my year at the institute a new depth. The amazing job that both have done in directing the weekly seminar has impacted all of our work in many positive ways.

This year has been invaluable to me in many ways. Not only has it given me the time I needed to focus on my writing and clarify the issues that were problematic, it also helped me rethink my entire project in much broader terms as it might intersect with studies on architecture, painting, modern history, and fiction. It helped me realize the absolute necessity of intellectual collaboration in scholarship and showed me the amazing things that interdisciplinary work in the humanities is capable of.

MAGDALENA ZABOROWSKA

associate professor, American culture; Afroamerican and African studies

Hunting Family Faculty Fellow

"Racing Borderlands: Displacement, Difference, Dialogue, and American Cultural Traffic in the Second World"

This book explores the new meanings of race and ethnicity in the cultural traffic between the first and second worlds post-1989/91. It brings into dialogue the life stories and visual archives documenting interactions among Jewish and Slavic immigrants and African-American migrants from the South in the Chene Street area in Detroit with the cultural work of domesticating difference and re-visioning East European mul-

multiculturalism in theatrical, musical, publishing, and academic activities of Fundacja Pogranicz in Sejny, Poland.

My year at the institute has been divided equally, and somewhat alliteratively, between work on two new book projects when enveloped in the solitude of my office and... divination, discovery, and delight when immersed in the company of other fellows at our weekly meetings. The first book, *James Baldwin in the Company of Women*, is currently in proposal stage for an advanced contract. The second, my main focus this year, *Racing Borderlands*, has taken me into new, somewhat unexpected, research areas—life writing and theoretical approaches to memory and material culture. As for my employment of an adjective (divination!) that implies learning by supernatural means to describe the Fellows Seminar, it is fully intended. Rigorous and scholarly at all times (and yes, often rushed to complete readings that stretched our minds between conversion narratives and Civil Rights Movement, Baba Yaga, and North Korea, and cony catching and novel writing), we found ourselves in a magical space. That space has allowed us not only to luxuriate in intellectual pursuits and discoveries unencumbered by the myriad duties we perform when full-time at our units, but also, and perhaps most miraculously, it made us realize that in the process we have formed a delightful community of diverse scholars.

In addition to allowing me to work with wonderful colleagues and helping me to chart the course of my scholarship for the next few years, this year has been also marked by recognition outside of U-M. My

recently published second book (*James Baldwin's Turkish Decade*) was reviewed in both the *New Yorker* and the *National* in Abu Dhabi, and received a major professional award. I was also invited to give several lectures on this project, one of which led to a memorable interview with the African-American poet Nikki Giovanni, which I am now using in the book on Baldwin and women. In short, this year has been a gift that will be hard to match in the future.

CLAIRE ZIMMERMAN

assistant professor, architecture and history of art
Helmut F. Stern Professor

“‘Photographic Architecture’ from Weimar to Cold War: The Case of Mies van der Rohe”

This book is about architectural representation in the twentieth century, focusing on the translation of information about space, material, and form into two-dimensional images. It emphasizes the significant role played by photography in the historiography of modern architecture; it also studies the recursive effects of images, which began to alter building form in subtle but far-reaching ways in the post-World War II period.

This year at the institute has been academically productive and personally rewarding. The opportunity for concentrated work on a single project at this stage of my career was timely. I have completed a draft of my book, currently a 400-page manuscript. It has been a year of intense writing and research, requiring a kind of scholastic calisthenics that leaves me feeling fit and capable of great work in the future.

The environment of the institute is bracing and intellectually rewarding.

Most of the other fellows had very little familiarity with my field, just as I had little familiarity with most of theirs. This situation puts pressure on writing itself, in that detailed scholarly research must be presented in a comprehensible form. Our debates about the task of our writing—whether it should be accessible to a wide range of readers or whether it should advance the projects of humanistic study in a more field-specific sense—were never resolved, but continued productively throughout the year. I must mention the graduate students. One of the particular advantages of the seminar was the opportunity to talk freely with doctoral students on a range of issues related to scholarly projects, without the overburden that often attends such conversations. The discussions were immensely rewarding. Our students are very smart and they are also motivated by their task: to complete dissertations, become scholars, and find jobs. Their perspective is different because they stand in a different relationship to the university—not just this university. Not yet fully certified by the academy, they are both hungry (in an intellectual as well as a practical sense) and bold. As difficult as it is to complete a dissertation, witnessing (and aiding in) that taxing process has a particular value for those of us repeating the experience from the relative safety of a tenure-track or tenured position. I hope that we helped them in an opposite sense.

There is simply nothing not to love about this year: it is all to the good, and exactly what we signed on for many years ago.

Graduate Student Fellows

YANINA ARNOLD

Slavic languages and literatures

Sylvia “Duffy” Engle Graduate Student Fellow

“Law and Literature in Late Imperial Russia, 1864–1917”

*Yanina Arnold's dissertation examines the interaction between legal culture and literature in late imperial Russia and its lasting impact on Russian attitudes toward legal practices. She explores the representation of legal culture by Russian writers, journalists, and legal professionals and investigates how the literary activities of Russia's “literary lawyers” contributed to their professional self-fashioning. Her dissertation project includes a translation from *The Book of Death* by Sergei Andrejevsky (1847–1918).*

The fellowship has been one of the most exciting periods of my graduate career. It gave me precious time for writing my dissertation, and, most importantly, it allowed me to do so in an intellectually stimulating environment. Because I come from one of the smallest departments at the university, I was very happy to have ample opportunities at the institute to discuss my research with the scholars outside of my department and discipline. These conversations pushed me to look at my material from a variety of unexpected perspectives.

I also benefitted from the Fellows Seminar, which fosters collaboration and creativity in thought and writing. During my graduate career I read scholarly writing mostly as either polished or published texts. At the institute I had a rare opportunity to peek at the “creative labs” of my colleagues. Reading and discussing the drafts at the seminar, witnessing the evolution of mis-

cellaneous points into rhetorically elegant narratives, or simply searching for the precious words or approach in order to express ideas in a more exciting and reader-friendly fashion was a very inspirational experience. It is precisely this support from other fellows and staff of the institute which made this year especially productive for me. I was able to fine-tune the conceptual framework of my project and wrote three chapters of my dissertation. In the fall, I will present a chapter written at the institute at a workshop organized by the U-M Department of History, an exciting venue for a literary scholar. In the course of this year, I presented a paper at the annual convention of Slavists, gave a talk about Russian literary lawyers, organized a panel for the 2010 Slavic Annual Convention, and took part in a translation conference. To conclude, it is important for scholars and educators to have access to public forums like the one provided by the institute's seminars, which encourage a more vibrant and humanely relevant scholarship.

CHRISTOPHER COLTRIN

history of art

Mary Fair Croushore Graduate Student Fellow

“Destruction or Deliverance? The Politics of Catastrophe in the Art of John Martin”

Christopher Coltrin's dissertation analyzes the political associations of a series of apocalyptic-themed paintings produced in England during the 1820s by the painters John Martin, Francis Danby, and David Roberts. Specifically, he will be investigating how these paintings may have encouraged progressive political reforms—including universal suffrage, a progressive struc-

ture of taxation, and land re-distribution—as a means of obtaining deliverance from impending divine destruction.

Perhaps the most valuable aspect about this past year at the institute was the way in which it prompted me to move outside my arena of comfort. This fellowship gave me a new place to work, offered new perspectives on my work, and the necessary time to do my work. These three things enabled a substantial amount of progress to be made on my dissertation in relation to both its girth and quality. I have always considered myself a cross-disciplinary hybrid because I majored as an undergraduate in history and migrated to art history for graduate work. Nevertheless, the demands of graduate school necessarily narrow one's focus. The institute provided me with a necessary pathway into the challenging, yet extremely rewarding terrain of truly interdisciplinary work. To be surrounded by historians, anthropologists, architects, artists, and creative writers was an entirely new and invigorating experience for me. Our conversations helped me to see the paintings I have been staring at for the past three years with a new set of critical eyes. The feedback has not only helped improve my dissertation, but allowed me to envision the possibilities for my project beyond the dissertation. I'm not sure at what point one officially becomes a scholar, but without a doubt, my time here has helped me progress substantially toward that end.

The institute also provided the necessary tools and time for me to make significant progress on my dissertation. While faculty members might consider an office to be

a standard part of the job, for a graduate student who has never been able to shut the door and work (and a father with three small children at home), it was an extremely liberating experience to have access to such a space. There is no doubt that I would not have been able to accomplish so much in such a short span of time were it not for the generous help of the institute and its donors. Thank you so much for this unique and wonderful opportunity.

CHRISTOPHER DAVIS

comparative literature

James A. Winn Graduate Student Fellow

“Performing the Text: Troubadour Manuscripts and Vernacular Poetic Identity”

For his study of the twelfth- and thirteenth-century troubadours of southern France, Davis uses thirteenth-century manuscript anthologies of troubadour song, or chansonniers, to explore the tensions between oral and textual models of poetic authority during this period. In particular, he focuses on the influence of the Latin commentary tradition on representations of vernacular authorship and on the status of Occitan as a prestige vernacular for poetic composition.

Over the course of my year at the institute I finished one (albeit very long) chapter and made significant progress on the third and final chapter of my dissertation. This represents only about half of the work I had set for myself during my tenure, and now, as the year draws to a close, I find myself thinking of all the ways I could have taken better advantage of the time and resources offered by the institute. At the same time, however, I am aware that the impact of this year on my formation as a scholar and my relation-

ship to my project cannot be measured by the number of pages I produced. Despite having worked for years on my topic, many of the central questions of the dissertation were still undefined at the beginning of this year. This fellowship has helped me to find answers to those questions and to achieve a deeper and more confident engagement with my work.

The time, space, and freedom provided by the institute are a precious resource for any scholar. More importantly, however, I benefited from the opportunity to communicate on a daily basis with the other fellows, and to observe how scholarly work is done in different disciplines and how different methodologies shape the kind of assumptions we bring and the questions we ask. The weekly meetings were impressive examples of how free discussion and argument can produce surprising connections among seemingly unconnected topics and ideas. As a graduate student, I was particularly impressed with the ability of professors to apply their own specific academic interest to a broad range of topics. Being a part of truly interdisciplinary community such as this one has had a profound impact on the development of my project and my formation as a thinker and an academic.

ARI FRIEDLANDER

English language and literature

A. Bartlett Giamatti Graduate Student Fellow

“Sex, Crimes, and Sex Crimes: Private Sins and Communal Concerns in Early Modern England”

This project analyzes sexualized depictions of the poor and the criminal in early modern English popular pamphlets, and their impact on

dramatic representations of nation, class, and community formation. As mutually reaffirming markers of social unsuitability, crime and incontinent sexuality helped define the boundaries of English society at a local communal level, and as a growing national and economic power.

My year at the institute was wonderfully productive in both expected and surprising ways. I anticipated a number of intellectual and practical benefits, all of which, thankfully, proved to be true: the camaraderie of a group of open-minded scholars from across the humanities, a fierce commitment to pushing disciplinary boundaries, and the financial support to submerge myself in the demanding and absorbing process of drafting and revising my dissertation. I couldn't have asked for more, yet I found the institute had more to give.

The surprise of my residency was that for all that the institute offered me, it also demanded that I develop into the kind of scholar that lives up to the promise of the institute's mission—one that can communicate across disciplinary divides and whose scholarship is dedicated to fostering this kind of communication. This challenge was put to me in my very first week here, as I was forced to find ways to introduce my research to the other fellows, with their vastly different intellectual orientations and academic experiences. The presentation I composed in those first weeks bore immediate fruit for my dissertation writing. The institute's demands turned out to be among its greatest gifts.

After spending a busy year revising and finishing my dissertation, and developing an article for publication, one might expect

to feel intellectually spent and emotionally drained. But nothing could be further from the truth. My year has been intellectually refreshing and intensely stimulating. I am excited to return to the classroom in the fall and to continue to mine my notes and recollections of my year here for future writing and research.

DANIEL HERSHENZON

history

*Mary Ives Hunting and David D. Hunting, Sr.,
Graduate Student Fellow*

“Moving People, Moving Goods: Captivity and Ransom in the Early-Modern Western Mediterranean”

This project examines the captivity, enslavement, and ransom of Habsburg and Ottoman subjects in the early-modern Western Mediterranean and the ways in which the movements of these enslaved captives across the sea were negotiated and defined in royal and religious bureaucracies.

Finding out I was admitted to the institute three months before the end of two long years of research in Spanish archives was wonderful news. Having friends who were institute fellows in the past, I knew the Institute for the Humanities was the best writing environment at U-M. But reality exceeded my expectations. The institute provided me with the time and space to sort out the hundreds of hardly legible documents I have obsessively accumulated during my research and, perhaps more importantly, with an exciting, interdisciplinary, intellectual environment that helped me to find my way through the messy history that emerged from the documents and to make

sense of it. I spent the year advancing my analysis through writing, rewriting, and workshopping my chapter drafts among the other fellows. Having a wonderful office mate and continuous interactions with some of the fellows beyond our weekly seminar enhanced the sense of community and fellowship so crucial for academic work.

GUILLERMO SALAS

anthropology

*Mary Ives Hunting and David D. Hunting, Sr.,
Graduate Student Fellow*

“Religious Change and Ideologies of Social Distinction in the Southern Peruvian Andes”

At the heart of this project is the diversity of the ideologies of social differentiation in the regional society of Cuzco, in the Southern Peruvian Andes. Paying attention to everyday life as well as evangelical conversions in Quechua communities, Salas explores how different ideologies of social differentiation coexist, legitimizing and reproducing social hierarchies across cultural differences.

In September 2009 I returned to Ann Arbor to write my dissertation after three years of field research in the Southern Peruvian Andes. This uneasy transition was made much easier because it occurred within the community of the Institute for the Humanities. The institute provided a welcoming atmosphere in which I could begin organizing a big—and sometimes confusing—amount of field data and start to weave it in dialog with the diverse theoretical issues for my evolving dissertation. By giving me the space and resources to work calmly and comfortably in the necessary solitude for reviewing interviews, field notes, and for re-

thinking situations from my fieldwork, the institute played a central role in shaping a large portion of my dissertation. The institute also, however, gave me the invaluable opportunity to workshop my chapters with an impressive array of graduate student and faculty fellows who posed important and constructive challenges to my thoughts and suggested new ways to frame the different themes of my dissertation. Thanks to the resources that allowed me to mix writing with an engaged community of dialog, I organized my field data and wrote three chapters of my dissertation.

Equally important, the institute gave me the opportunity to explore the work of scholars from very different disciplines. The weekly seminar in which we read and discussed each fellow's drafts allowed me to know and engage with different methodologies of knowledge construction, diverse theoretical apparatuses, and important trends of current humanities scholarship that emerge from our university. I could not be but grateful to all institutions and persons who make it possible for the institute to provide such wonderful resources for the development of new and exciting scholarship in the humanities. Thank you very much.

Emergi



NATHAN CONNOLLY



ng




RONIT RICCI

Scholar



TARA ZAHRA

In May 2010 the institute announced the winner of its third Emerging Scholars Prize in the Humanities . Generously funded for three years by Cody Engle, institute board member and former board chair, the prize celebrates emerging scholars in the humanities, persons within five years of having received their doctorates whose work pushes beyond old boundaries with its bold intervention, elegant conceptualization, convincing arguments, and mature style.

This year's recipient, chosen from candidates who either teach at U-M or received their doctorate here, is **Nathan Connolly**. Connolly received his PhD in history from Michigan in 2008 and is now an assistant professor at Johns Hopkins University. He is a scholar of the American city. As he told us in his intellectual statement, he explores the following thesis: "To understand the American city, and the human experience within that city, one must understand America's large- and small-scale dependence on racial segregation." The prize committee was unanimous in its praise for Nathan's book, *A World More Concrete: Real Estate and the Remaking of Jim Crow South Florida*, forthcoming from the University of Chicago Press.

In Nathan's words, his book "provides a social and cultural history of real estate capitalism and civil rights reform in mid-twentieth century Greater Miami. . . . [It] describes how both whites and those occasionally know as "colored" placed their faith in the progressive potential of new technologies of liberal land policy—first, eminent domain under Jim Crowism and, then, the seemingly color-blind, yet largely untested, programs of highway building, public housing, and urban renewal. Civil

rights activism, in short, changed how capitalism worked without unmaking segregation itself." He is also completing an edited collection with Brett Gadsden of Emory University titled *Desegregating Backlash: Liberals and African Americans in the Making of Modern Conservatism*.

In addition to the prize, the committee was impressed with two other candidates, awarding them honorable mentions.

Ronit Ricci received her PhD in comparative literature from U-M in 2006, having pursued her interests in the literary traditions of Javanese-, Tamil-, and Malay-speaking Muslims in a route that took her from Ann Arbor to Yogyakarta, Madras, Colombia, and Singapore. She was chosen for her book *Islam Translated: Literature, Conversion, and the Arabic Cosmopolis of South and Southeast Asia*, forthcoming from the University of Chicago Press in 2011. Ronit is currently a lecturer in the College of Asia and the Pacific at the Australian National University in Canberra.

Tara Zahra received her PhD in history from U-M in 2005 and currently teaches at the University of Chicago. Zahra works to reconceptualize East European history through the study of the status of children in times of war and displacement. She received honorable mention for her books *Kidnapped Souls: National Indifference and the Battle for Children in the Bohemian Lands, 1900-1948* (University of Chicago Press, 2008) and *Lost Children: Displaced Families and the Reconstruction of Europe, 1918-51* (forthcoming Harvard University Press).

The Emerging Scholars Prize carries an award of \$25,000, the honorable mentions of \$1,000 each.

From the A



Arts Curator



SCOTT HOCKING EXHIBITION OPENING

AMANDA KRUGLIAK

THE YEAR IN THE GALLERY was nothing short of miraculous. Our exhibition space emerged as the Zeitgeist of the institute and a hub for university-wide collaboration and student involvement. Artists were commissioned to create new and innovative work as part of their fellowship.

Richard Barnes' exhibition "PastPerfect/FutureTense" was the first part of a year-long visual conversation that considered museum practice and method. South African artist Pippa Skotnes' meticulously etched skeletal horses presented language as archive and her imagined history of the book. Renowned South African photographer Santu Mofokeng's images documented human displacement and spirituality upended in times of change and transition. And Scott Hocking excavated an abandoned school supply warehouse in the city of Detroit and filled the gallery with his findings, making us aware of our own part and obsolescence in the midst of urban ruin.

The over-reaching arc of these projects reflected the institute's profound commitment to the arts and to an ongoing creative process where the back story

was as engaging and compelling as the public discourse. For Barnes' exhibit a prehistoric skeletal whale was wheeled across campus from the Exhibits Museum to the institute where it was suspended from the ceiling for the Barnes show. It was coincidentally also student move-in day on campus, and crowds looked on with amazement, some following our entourage like a parade.

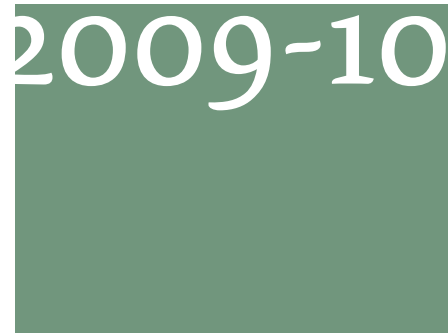
One of Skotnes' fragile horses was damaged in shipment and the exhibit was collaboratively redesigned by the artist and curator, deciding to display the complete horse in tandem with the disassembled one now in pieces, accentuating the counterpoint between process and completion and the fragile nature of things. Scott Hocking built a cauldron out of old textbooks onsite in the gallery and discussed his adventures and experiences with visitors who wandered in while he worked.

Perhaps most thrilling were the numerous undergraduate classes led by their professors from the U-M departments of African studies, American cultures, English, and the School of Art and Design, who visited our exhibitions and related lectures, incorporating them into their studies, class discussions, and assignments. The institute became a destination, a conduit, connecting the university community of faculty, staff, and students, with energy and ideas free flowing.

AMANDA KRUGLIAK, ARTS CURATOR

Footnote After the successful collaboration between Philip Gingerich and Richard Barnes during the institutes "Past Perfect/Future Tense" exhibition, Barnes accompanied Gingerich to the Valley of the Whales in Egypt, photographing the expedition. This became a feature article in the August 2010 issue of *National Geographic* magazine, and included images Barnes produced during his fellowship with the Institute for the Humanities.

Events



WHALE FOSSIL MAKES ITS WAY TO THE GALLERY


MARY ELLEN GEIST


SPRING SEMINAR ATTENDEES AT UMMA
BETHANY MORETON


SPRING SEMINAR ATTENDEE AT UMMA
BULBUL TIWARI

Brown Bag Lectures


ARTISTS AT WORK


Scott Hocking, Detroit artist and photographer 
Discussion of various works throughout the Detroit area and exhibit at Institute for the Humanities gallery.

Santu Mofokeng, South African artist 
Discussion of various works in South Africa and exhibit at Institute for the Humanities gallery.


Margaret Park, artist; Elaine Sims, U-M Health System Gifts of Art & Design Program; Larry Cressman, School of Art & Design 
“Art in the Public Realm—Find it in Ann Arbor”

EMERGING SCHOLARS


Bethany Moreton, history and women’s studies, University of Georgia 
“To Serve God and Wal-Mart: Evangelicals and Extreme Capitalism”

Bulbul Tiwari, Stanford University 
“Shift(s) in(g) the Humanities: The Future of a Futuristic Dissertation”


FEATURING OUR FELLOWS

Danna Agmon, anthropology and history 
“Interpreting a Colonial Scandal: The Deployment of Communication in Eighteenth-Century French India”

Joshua Cole, history 
“‘A Chacun son Public’ [To Each his Public]: Performing Politics and Culture in Interwar Algeria”


Paul Johnson, Center for Afroamerican and African Studies 
“Between Talk of the Real and the Fake: Constituting ‘Spirit Possession’ in the Black Atlantic”


Monica Kim, history 
“Between Insults and Interrogation: The Politics of Recognition in the U.S.-controlled POW Camps of the Korean War”


Rudolf Mrazek, history 
“Concentration Camps, Matter of Fashion: Theresienstadt in Nazi Bohemia and Boven Digoel in Colonial Dutch East Indies, 1927–1945”


Susan Parrish, English 
“Zora Neale Hurston’s Environmental History”

REMAKING HERITAGE


Adam Ashforth, Center for Afroamerican and African Studies 
“Catching Stories’ in the Time of AIDS: The Malawi Journals Project”


Marlyse Baptista, linguistics 
“Dialectal Variation in Creole Languages: Inheritance from the Past and Hindrance for the Present”


David Doris, history of art 
“Ojú: Face/Eye/Index/Presence in Yoruba Visual Culture”

Mary Ellen Geist, author 
“Measure of the Heart: Creative Caregiving”

Bob Goldstein, Center for Russian and East European Studies
“Censorship of Nineteenth-Century French Political Caricature in European Comparative Perspective”

Martha S. Jones, history 
“Arming Black America: Race and Citizenship in the Era of Dred Scott v. Sandford”

Artemis Leontis, classical studies 
“Greek Theatre in Modern Dance: An Alternative Archaeology?”

Christi Merrill, Asian Languages and cultures and comparative literature 
“Human Rights Singular-Plural: Translating Dalit Autobiography from Hindi”

Amy Rodgers, English 🏠

“To See Feelingly: Violence and Spectatorship in Francis Beaumont’s *The Knight of the Burning Pestle*”

Raymond Silverman, museum studies, history of art, Center for Afroamerican and African Studies 🏠

“Being Invited to One’s Own House: Reflections on Culture and Heritage in Techiman, Ghana”

Ibrahima Thioub, University Cheikh Anta Diop in Dakar, Senegal 🏠

“Captifs de case’ (House Slaves) in a West African Urban Slaving Society: Questions of Status and Role in Eighteenth-Century Saint-Louis du Senegal”

Penny Von Eschen, history 🏠

“God I Miss the Cold War!: Memory, Nostalgia, and Global Disorder since 1989”

Author’s Forum

Father Uwem Akpan, Nigerian priest 🏠

“Say You’re One of Them: A Conversation with Fr. Uwem Akpan”

Bonnie Jo Campbell, writer; Lolita Hernandez, creative writing

“American Salvage: A Conversation with Bonnie Jo Campbell and Lolita Hernandez”

Laura Kasischke, English; Howard Markel, Center for the History of Medicine

“In a Perfect World—When Germs Travel: A Conversation with Laura Kasischke and Howard Markel”

Bich Minh Nguyen, writer; Peter Ho Davies, English

“Stealing Buddha’s Dinner: A Conversation with Bich Minh Nguyen and Peter Ho Davies”

Henry Pollack, geophysics; Richard Rood, atmospheric, oceanic, and space sciences
“A World Without Ice: A Conversation with Henry Pollack and Richard Rood”

Margaret Fuchs Singer, author; Howard Brick, history; Nancy Blieden, Wayne State University
“Legacy of a False Promise: A Conversation with Margaret Fuchs Singer, Howard Brick, and Nancy Blieden”

Conference

“ARCHIVE, MUSEUM, AND THE SAFE HOUSE OF LANGUAGE” 🏠

“Reading a Letter: Vermeer, Van Riebeeck, and the Archives of the Atlantic”
Ian Baucom, Duke University

“Is the Pose Death? On the Longue Durée of the Diorama”
David Bunn, University of Witwatersrand, South Africa

“Entangled Inheritances Part One: The Public Life of the Colonial Archive”
Carolyn Hamilton, University of Cape Town, South Africa

“An Enslaved Baby Named Souffrance (pain): History of Slavery and Paucity of Documents”
Jean Hebrard, École des Hautes Études en Sciences Sociales, France

“The Author in the Archive: Magma Fuze, Bilingual Print Journalism and the Making of a Self-Archive”
Hlonipha Mokoena, Columbia University

“Carnal-House of Words: Curating a Bushman Archive”
Pippa Skotnes, University of Cape Town, South Africa

MARTHA S. JONES
SPRING SEMINAR PANEL DISCUSSION



SANTU MOFOKENG
SPRING SEMINAR ATTENDEES



Lectures

Marc and Constance Jacobson Lecture 🏠

“Secularism: On Gender Equality and Secularization”

Joan W. Scott, Harold F. Linder Professor of Social Science, Institute for Advanced Study, Princeton

Discussant: Scott Spector, professor of history and German

Gallery Receptions

“PAST PERFECT/FUTURE TENSE: AUTHENTICITY AND REPLICATION”

Richard Barnes, photographer and 2009 Paula and Edwin Sidman Fellow in the Arts

“Book of Iterations”

Pippa Skotnes, University of Capetown, South Africa and Andrew W. Mellon Fellow


“Chasing Shadows”

Santu Mofokeng, photographer, South Africa

“Scott Hocking Installation”

Scott Hocking, artist, Detroit



PUBLIC OUTREACH AND INSTITUTE GROWTH are built into every aspect of what we do. Our gallery installations now attract a wide array of people, from the U-M class to the casual visitor or public group. Our brown bag lectures have engaged the public around issues of importance, for example, author Mary Ellen Geist's presentation "Measure of the Heart: Creative Care-Giving"  about this former journalist and TV personality's return home to care for a beloved father afflicted with Alzheimer's. We have remained faithful to our partnership with the Chicago Humanities Festival, this past year to its theme of humor, for which we brought Bob Mankoff, cartoon editor of the *New Yorker*, former Sidman Fellow in the Arts at the institute and ongoing lecturer about "The Art and Science of Humor" to rapt Michigan undergraduate classes. We also brought some of his *New Yorker* conspirators in *New Yorker* cartooning.

Our emphasis on public outreach has returned us to the Ann Arbor area, where we aim to cultivate new audiences for our public presentations. The first of our new adventures in this regard has been a highly successful collaboration with the Great Lakes Literary Arts Center, the Ann Arbor Book Festival, and the University Library to mount a series: the Author's Forum. The idea of the series is to have authors from within and outside the university—fiction writers, poets, biographers, non-fiction authors—addressing issues of palpable concern to the wider public. The series kicked off in December with award-winning fiction writer and former institute Careers-in-the-Making fellow Uwem Akpan, whose *Say You're One of Them* is a collection of stories told of African

violence from the perspective of unknowing children, and in local patois. It continued with a conversation between former institute John Rich Professor Howard Markel, author of *When Germs Travel*, physician, and scholar of the history of medicine; and U-M writer/poet Laura Kasischke, whose new novel *In a Perfect World* envisions viral pandemic come true. Bich Minh Nguyen, author of *Stealing Buddha's Dinner*, appeared in conversation with U-M English professor, writer, and 2009-10 institute John Rich Professor Peter Ho Davies. Author Margaret Fuchs Singer discussed the historical and psychological impact of the McCarthy years with U-M's Howard Brick and Nancy Blieden, a psychiatry professor at Wayne State. Author of *A World Without Ice*, U-M's Henry Pollack appeared in conversation with U-M's Richard Rood about why the ice caps matter. And Michigan writer Bonnie Jo Campbell (*American Salvage*) and U-M's Lolita Hernandez discussed work and the inner lives of working-class characters in post-industrial America.

The theme of heritage flowed directly into the institute's public outreach weekend, our spring seminar, this year titled "Museums in the Academy." We have aimed to make that seminar more user friendly and hands-on, and the completion of museum expansions at both the U-M Museum of Art and the Kelsey Museum provided the perfect venues. That and the U-M Exhibit Museum where the weekend began amongst the spiders, owls, and woolly mammoth with artist and Paula and Edwin Sidman Fellow in the Arts Richard Barnes, U-M Museum of Paleontology Director Philip Gingrich, and Curator Amanda Krugliak in conversation

about Barnes' installation based in materials from the Museum of Paleontology. Between museum tours the uneasy legacy of the museum as an institution, its unusual and potentially innovative place in universities, its relationship to heritage, connoisseurship, collecting, philanthropy, its duties of return (burial remains, stolen artifacts from the colonial days), its moral and aesthetic conundrums around contemporary art, its relation to wider publics, diversity, and the changing shape of human experience in digital times were all themes on the table for vivid debate. Ray Silverman, director of the U-M Museum Studies Program and acting director in 2009–10 of the U-M Museum of Art; Tirtza Even, U-M professor, video artist, and documentary filmmaker; and institute Director Daniel Herwitz, recently returned from completing a book on heritage (*Live Action Heritage*) in South Africa, were also presenters.

Board Chair Jim Foster and LSA development liaison David Cave have played a major role in strategizing with the institute director a way of segmenting the ways our board of visitors engages the institute along

lines of their own expertise, deployed with respect to relevant institute growth areas. Public outreach, web development, gallery and commissioning, and public communication have all vastly benefited from board advice and hands-on activity, including the co-authoring of grant applications, the design of web architecture, and the development of the Author's Forum. The institute remains excited about the way the board is helping it to articulate and grow, and believes this among its greatest legacies for the new director, when, in two years time, Daniel Herwitz completes his ten years in the hot seat.

An annual report is also the occasion for acknowledgement and we are delighted that our wonderful board member John Rich received special lifetime honor by the Directors Guild of America for his legendary work in live and serialized television and film including *The Dick Van Dyke Show*, *All in the Family*, *MacGyver*, and numerous other series. The director of the institute was privileged to hear the likes of Norman Lear, Rob Reiner, and Rose Marie roast and toast him at the Directors Guild in November.



Support

The Institute for the Humanities offers year-long fellowships to Michigan faculty and outstanding graduate students that facilitate deep and important research across the humanities and arts. We also bring visiting scholars and extraordinary artists to the university, mounting a broad array of public events that include seminars, lectures, conferences, and exhibitions. These activities span the various colleges and departments within the university and bring the voices of the humanities and arts to public life in clear and tangible ways. All of this energy, insight, and contribution is made possible by the support of dedicated friends who value the humanities and arts and who step forward each year to provide generous financial support.



By engaging with the institute through your gifts, you directly support the university and the institute in our mission to:

- Engage and address the world as a premier institute that boldly integrates the humanities with the arts.
- Stand at the forefront of public outreach and service through the humanities and arts.
- Maximize scholarly impact by funding precious time and opportunities for Michigan's best emerging scholars.
- Encourage and promote cutting-edge research across the humanities and the arts.

Please support the Institute for the Humanities generously as together we make a profound and continuing difference in our university and the world.

For questions about your gift to the Institute for the Humanities, please call or email the institute's development officer: David Cave, PhD, LSA Development, 734-615-6456 or dcave@umich.edu.

ENDOW A GRADUATE STUDENT FELLOWSHIP Offer a brilliant young scholar the best fellowship in the humanities. We are close to achieving our target goal of eight graduate fellows.

NAME OUR GALLERY Allow us to include exhibitions in everything we do by giving us the funds to secure top quality work and mount more shows. Our gallery already gains notice in the *Chronicle of Higher Education* and many other publications.

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UNDERWRITE A PUBLIC OUTREACH EVENT Allow us to bring the best of the humanities to the public. Check out our track record of spring seminar, brown bag lectures, Author’s Forum events, as well as our collaborations with the University Musical Society, the Royal Shakespeare Company, and the Chicago Humanities Festival.

UNDERWRITE AN EXHIBITION Stamp an exhibition with your name on it and watch how we build unique intellectual activity around it.

BUILD THE DIRECTOR’S DISCRETIONARY FUND Give the director the flexibility he or she needs to make the institute more excellent.

CONTRIBUTE TO OUR GENERAL FUND Allow our outstanding staff to grow to keep up with our vision.

For questions about your gift to the Institute for the Humanities, please call or email the institute’s development officer: David Cave, PhD, LSA Development, 734-615-6456 or dcave@umich.edu.

One of the easiest ways to support the humanities is through an outright gift to the Institute for the Humanities. The University of Michigan makes giving gifts very easy through a number of methods, including:

CREDIT CARD, CHECK, CASH WIRE TRANSFER A secure gift either through the U-M Development website or by mailing appropriate documentation with assistance from the institute’s development officer (see the bottom of page 38).

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PAYROLL DEDUCTION for U-M faculty and staff.

ENDOWMENTS The Institute for the Humanities seeks support for programs that foster the humanities among the U-M campus community as well as for residents of Michigan and beyond. You can create a lasting fund in your name or in honor or memory of someone you love and respect by establishing an endowment at U-M, benefiting the institute. Or you may add to an existing endowment.

Endowments may be created through outright or deferred gifts. The institute’s development officer can help you structure an endowment gift that best fits your philanthropic and financial goals. All donors are recognized by U-M; the College of Literature, Science, & the Arts; and the Institute for the Humanities.

ESTATE AND DEFERRED GIFTS The Institute for the Humanities continues to enrich and stimulate new generations of fellows. Through an estate or deferred gift you can embrace future generations. Planned gifts provide many unique benefits that may reduce your estate and income-taxes and help you avoid capital-gains. The institute’s development officer can provide you and/or your financial advisors with the assistance necessary to explore and formulate a planned gift to the institute.

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